

CHANGES IN NEWSPAPER DESIGN FORMATS: PRACTICES OF POST 1980 ERA IN TURKEY*

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ABSTRACT

After 1980s contemporary media is shaped from different basis in Turkey. In this span, of time designing newspaper pages with computer software for graphic design presented new and different alternatives and challenges. Post 1980s' in Turkey, visual design or visual trends in newspapers are shaped by practical politics of dominance, economics, tabloidization and technological developments without specific base, notion or perspective. Instead of taking a main design concept into consideration, haphazardly newspaper pages were filled to visual effects or garnishes. Instead of taking a main design concept into consideration, haphazardly newspaper pages were filled to visual effects or garnishes. Specially using photography excessively connoted that era's visual culture. Clues of commercial concerns are seen in page design in newspaper. This study's aim is analyzing approaches about visual design or visual trend of newspapers related to dynamics in accordance with political and economical policy and technological development.

Technological advances, competitive environment, appearances of new media forms shapes mass communication mediums. It was focused on why and how printed media evolved related to graphic design. In this study, national newspaper's front pages have been analyzed in approximately for a 30 years span.

Keywords: Newspaper design, visual trend, design change.

GAZETE TASARIM YAKLAŞIMINDAKİ DEĞİŞİMLER: TÜRKİYE'DE 1980 SONRASI UYGULAMALAR

ÖZ

1980 sonrasında Türkiye'de çağdaş medya, farklı temellerden şekillenmiştir. Bu dönemde, gazetelerin sayfa tasarımı, yeni ve farklı fırsatların grafik tasarıma sunan bilgisayar yazılımları ile yapılmıştır. Nesnel politiklardaki baskın ekonomi, magazinelleşme ve teknolojik gelişmeler görsel tasarımı ve gazetelerdeki görsel modayı özel bir dayanağı, nosyonu ve perspektifi olmayan bir şekle sokmuştur. Tasarımın ana işlevi göz ardı edilerek gazete sayfaları gelişigüzel görsel efektlerle doldurulmuş ya da süslenmiştir. Özellikle o dönemin görsel kültürü fotoğraf kullanımına yansımıştır. Ticari düşüncelerin ipuçları gazete sayfalarının tasarımında görülmektedir. Bu çalışmanın problemi politik ve ekonomik politikalar ve teknolojik gelişmelere uygun olan dinamiklerle ilişkili olarak, gazetelerin görsel tasarım ya da görsel modası hakkında yaklaşımların analiz edilmesidir.

Teknolojik ilerlemeler, rekabet ortamı, yeni medya formları kitle iletişim araçlarını şekillendirmiştir. Grafik tasarımla ilişkili olarak basılı medyanın neden ve nasıl evrimleştiği konusuna odaklanılmaktadır. Bu çalışmada ulusal boyutta yayın yapan gazetelerin birinci sayfaları yaklaşık 30 yıllık süreçte incelenmektedir.

Anahtar Kelimeler: Gazete tasarımı, görsel moda, tasarım değişimi.

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1. INTRODUCTION

Newspaper page design change is related to two main factors in Turkey. Firstly, beginning of the 1980s', Turkish Governments followed a neo-liberal political and economical policy in Turkey. Secondly, technological progress that was emerged from "postscript" literary language was stretched. Neo-liberalism emerged full force in the 1980s with the right-wing Reagan and Thatcher regimes all around the world and also in Turkey. Neo-liberalism can be defined as the belief that the unregulated free market is the essential precondition for the fair distribution of wealth and for political democracy. This transformation has also changed communication policies. The effects of the media within Turkish daily life and its tradition have been debated after neo liberal policies in Turkey.

Beginning of the 90s' in Turkey, Turkish public service broadcasting, TRT, increased the number of channels. After this changing first commercial television channels started to broadcast but in the radios as well. At the same time, newspapers varieties were increased also their circulation, page numbers, paper and printing quality, using color, number of photography in page. In this period television culture came to dominate, art became commodified, consumer culture boomed, life style magazines published and lifestyle journalism increased. As a result, tabloidization of news dominated in Turkish Media.

Entertainment phenomenon, one of media's social functions that relaxes society and reduces stress as pleasure and fun, influenced media contents with the influence of new right policies after 1980 (McQuail, 1990, p. 71, Dağtaş, 2006, p.39).

Contemporary media are shaped from basis of realization afterwards 1980s in Turkey. In the years of 1980s, numerical letter revolution was reformed in desktop publishing which "postscript" literary language is developed through method of vectorial calculation. This reform caused that pre-printing process conveyed to desktop publishing. In this time, making newspaper page design with computer software presented new and different chances for graphic design.

Post 1980s' in Turkey, dominances of practical politics, economy, tabloidization and technological developments are shaped visual design or visual trend in newspaper without specific base, notion or perspective. Main function of design was not to take into consideration and haphazardly newspaper pages was filled to visual effects or garnishes. Especially there was presented a visual culture of its period what visuality is fronted in using photographs. Clues of commercial concerns are seen in page design in newspaper.

For this reason, it is important to explore determinants of graphic design developments in Turkish media. In this context, this paper has been motivated by the recent growing body of the literature on the topic as well as clear relevance of the question of which factors affect design development in newspaper. Therefore the aim of this study is to present a chronological framework in order to provide a better understanding visual journey of media. In this research, they are monitored that the graphic evolution of the newspaper and related to the evolution of the newspaper's role in democratic civic culture. The remainder of this study is structured as follows: Section two reviews the literature explaining on visual design development in other words general trends in newspaper design. Section three provides methodology. Section four provides findings and section five provides results and conclusions.

2. LITERATURE

2.1. General Trends in Newspaper Design

In the early to mid-nineteenth century, a series of social, cultural and political transformations reconfigured the public sphere and reconstructed the uses of the newspaper. The rise of mass politics had co-opted the printed newspaper and the party organizations installed editors whose job was to compose the content of paper. The rise of a national market society and with it the commercialization of press integrated newspapers more and more into business arrangements, producing the type we call the publisher's newspaper. The editor's newspaper was a partisan advocate in the courtroom of political opinion. The publisher's newspaper was a commercial tool and marketed goods. In combination, the twin moments of political and commercial transformation produced a newspaper that was expensive in appeal to the public. The political parties and the advertisers, which both subsidized editing and publishing, wanted to reach as many readers as possible (Barnhurst and Nerone, 2001, p.16). According to Lears, newspapers placed this undigested, complex barrage on the page in the same bewildering abundance that characterized so much else of culture of the marketplace in the nineteenth century (Lears, 1994).

Typography was the dominant face of news. As the industrial organization of newspapers became more articulated in the nineteenth century, the task of setting news into type fell to the emerging printing trades. One feature of the shift from printer's to publisher's newspapers was the appearance of divide between editorial work and production work. Publishers based typographic decision on custom and convention and on financial considerations. Editorial statements make clear that publishers attended to visual issues, and their choices accumulated into a recognizable style. The strategies of representing are the real during the second half of the nineteenth century. Followed a distinct visual regime: illustrated journalism underscored the author, dedicated itself to storytelling and observation, promised vicarious experience to its readers, and embraced a republican ethos of citizenship. (Barnhurst and Nerone, 2001, p.17).

According to Barnhurst and Nerone, operating by different rules from predecessor, the photojournalism that dominated the twentieth century replaced any civic responsibilities for imagery with a commitment to populism and realism. Replacing the older with the modern regime involved a complex interaction between text and pictures. Text and picture changed in a dialectical fashion. Instead, news analysis came to dominate the verbal report, as many of the tasks of reporting shifted to pictures and as photojournalism replaced the older regime of illustrated news. Pictures acquired immediacy, conflict, prominence, and other news values, heightening the emotional register of news while replacing simple picture narratives with complex episodic arrays of multiple images. Pictures reveal only one dimension of the rise of modernism, and the form of news includes a great deal more: typography and text, other imagery and graphic design, systems of departmentalization and hierarchy, and production processes.

Barnhurst and Nerone emphasize that representation is crystallized in the form of the newspaper (Barnhurst and Nerone, 2001). By form, the persisting visible structure of the newspaper, the things that make the New York Times, for example, recognizable as the same newspaper day after day its content changes. Form includes the things that are traditionally labeled layout and design and typography; but it also includes habits of illustration, genres of reportage, and schemes of departmentalization. Form is everything a newspaper does to present the look of the news. The form proposes ideal relationship between the world and the public, for instance that will not correspond exactly to the material relationship it actually sets up. The newspaper will figure its reader as a citizen on one level and consumer on another, as self-controlled rational investor on level and as emotion-driven buyer or fan on another, and so on. The relationship between material and represented relationship in any medium tells a lot about the work that the form does in the world. It is not accidental that phrase this relationship in a way that echoes Althusser's famous definition of ideology as representing "the imagined relationship of individuals to their real conditions of existence" (Althusser, 1994).

Iyengar points that research in political communication usually conceives of the work of the news, however in terms of content (Iyengar, 1991; Cook 1998). The power of the press to include or exclude specific facts or opinions is real power; arguments over it are real arguments, but they often ignore any power of the form of the news. In fact, news form has an impact by establishing the environment of power.

Reader may make meaning, but not under conditions of their own choosing. In case of newspaper, the form and design constrain meaning making. Once readers enter the newspaper, they continue to make choices, but the design imposes tacit rules that allow for certain reading practices and work against others. Even when readers resist, they do so within an existing environment. Their practices, along with media industry practices, and for that matter a host of other cultural practices, become implanted in media forms and designs. Also, newspaper industry accounts tend to provide information about technological innovations that have had an impact on design (Brucker, 1937; Mott, 1941). Discussions of news design aimed at practitioners and educators also provide insight into the rationale behind trends in newspaper design (Allen, 1947; Arnold, 1969; Garcia, 1993; Hutt, 1973; Moen, 1989).

Design is the product of deliberate planning processes and method of working or displaying consciously (Barnard, 2002, p. 166). According to approach that is developed by Sigmund Freud's at the beginning of the twentieth century, subconscious expresses people what they want or actions and their ideas and learn from these actions can not be controlled. Design and psychological effects created by design, content in the context of its, host a special meaning of its, perception effects of its, based on biological effects of its, influence in journalistic decisions of its, it also requires an editorial discretion along with the use of design as a tool. Design should be further ignored in journalistic format.

The convergence of media outlets, technologies, and processes creates a unique cultural/visual environment in which designs distinctive of one medium can easily be appropriated by other media. This is significant because a single communication style is no longer predicated on a specific medium. That is, the pictorial mode of communication that has been associated with television news appears in the information graphics of a newspaper front page and in the thumbnail-sized icons on a news website. Similarly, the ticker-tape delivery style that was made popular by news websites is now a standard feature of many cable news programs. Cooke explores about the convergence in visual dimension of the news that, media are bound together by the economic, political, and social parameters of their existence (Cooke. 2005). Convergence, critics argue, decreases competition and creates a homogenous media landscape where the same information is funneled through a conglomerate's different media outlets (Gitlin, 1993, 1996; Herman and Chomsky, 1988; Miller, 1997; Price and Weinberg, 1996; Schiller, 1996).

Visual similarity is quite a lot in the press. According to new media theorists, visual similarities are not random happenstance; instead, they emerge from a dynamic media environment that is shaped by technological, social, and cultural forces (Bolter and Grusin, 1999; Manovich, 2001).

2.2. Newspapers in Turkey After 1980

In Turkey, Military coups, 12th Sept. 1980, affected media sector as well all other institutions. Once democratic conditions revived in the period following 1980, two significant events emerged and gained speed rapidly in Turkish media: introduction of non-media capital into the sector and monopolization in media (Tokgöz, 1991-1992, p.100). Although the Turkish state fostered the vast majority of printed media and owned the audio-visual mass media means from 1831 till 1983, with the influence of free market economy, which improved after 1983, and liberal policies most of media means passed into the hands of monopolistic capital and boss image in media changed dramatically (Yiğenoğlu, 1996, p.50).

The monopolization and competition for promotional activities (give away stuff or special offers) in the post-80 press ran rampant demanding higher dosages and finally bringing about high losses due to expensive luxurious free gifts (Koloğlu, 1994, p.89). Developing trend observed in opinion and public journalism before 1980 was to be replaced by tabloid journalism in the post-80 period. Because of the pressure centered on the press following 1980 military coup, newspapers tended towards tabloid journalism rather than politic news and both the society itself and the press were rendered apolitical in reaction to the overpolitization before 1980 (Özgen, 2008, p.469). Media organizations in particular in the early 80s shaped their reporting under the heavy manipulation by the martial law. The press kept its distance from the news of political nature and tabloid news and sexual content were preferred more and more due to financial causes and in order to be able to achieve a certain level of circulation (Özgen, 2008, p.469).

The structure of the media in the post-80 period went through some changes; the media adapted itself to this new formation in parallel to the neo-liberal policies and the relationship between politics and the media intensified with the introduction various capital groups into the media sector. It could be suggested that since then the media has been in the service of the neo-liberal policies and undertaken the task of having the society adopt these policies (Konyar, 2001, p.81). Turkey's social structure became different with this change. It caused to change the existing culture such that migrate to big cities, privatization movements, entering the market products produced by foreign capital and ensuring compliance with this products. The increase in speed and diversity in finding the products has provided that people need these products have led to more. Consumers reconcile this arrangement introduced to serve interests of capitalism. (Özbek, 1991, p.66.) Take such a shape of media is caused commercialization of media products and has led to become these products is simple and magazine. As a result of these changes; continuing the traditional culture replaced by popular culture, which has commercial concerns and media determines its content.

The case of consumer culture supported by new right policies which shaken socio-economic structure fundamentally, was mean any kind of the creation through trade mechanisms. There are entering the period anymore, that excluded the idea of corporate benefits and developments in the field of communication also receive a portion of it (Dağtaş, 2006, p.80.). A design style or design trend was not able to developed in the process of simplification of the media. Becer argues that (Türkiye Tasarım Tarihi Topluluğu, 2006) Turkish graphic design hasn't got national and unique style and some of reasons influenced on not creation of visual trend such as difficulties in passing from Arabic to Latin, and then to the Ottoman and meeting delayed printing technology. Also, he emphasizes that we could become a universal language of communication, namely we convert our own cultural values to our designs but after a period of show, emulate and affectation.

Media-related events in Turkey after 1980 are as follows.

2.2.1. 1980-1983

When the state paper subsidy to newspapers was eliminated, newspaper prices tripled in a day. Just on the same day of 12 September military coup, Demokrat, Aydınlık, Politika and Hergün newspapers were closed. In addition, publications of many other newspapers were suspended for different durations (e.g. Milli Gazete and Cumhuriyet were shut down four times and Tercüman and Günaydın were shut down two times (Kabacalı, 1994, p.335). Another interesting point to mention is that Özal government publicly stated their anti-press opinion with following words: "Don't read newspapers because they mislead you. We receive the news on CNN ourselves". Also in this period were the introduction color television broadcasting in Turkey, a wider opportunity for more Turkish people to watch TV and the launch of PC by IBM.



Although media institutions expanded into professional subsidiary organizations like news agencies before 1980, they transformed into subsidiary organizations of commercial formations in the post-80 period (Koloğlu, 1999, p.75).

A new fundamental approach was created to print letters and images on paper by means of PostScript technology developed by John Warnock and Charles Geschke in the early 1980s. Establishing Adobe systems in 1982, they started a transformation replacing movable type developed by Gutenberg in 1450s. Therefore, things like lay-out, collage, montage, color sample, printing image, printing drafts and drawing, cutting and pasting, correcting and alike performed with tools such as utility knife, rapido, paper, cartoon, glue, ruler, writing and drawing patterns, tire films and so on became things of the past; now it was possible to perform all editing on the image itself and to obtain a printout just the way it seemed on screen (Sarıkavak, 2005, p.10). At the same time early computer illustration was created by John Hersey and page make up systems were introduced. First digital type foundry is founded by Mathew Carter and Mike Parker (Heller and Pettit, 2000).

2.2.2. 1984-1987

“Tercuman” newspaper was closed indefinitely. Amendments in import regime made it possible for fashion magazines published in foreign languages to enter the country without custom taxes. In this period 1985 could be regarded particularly important because of the introduction of the newspapers “Tan” and “Sabah,” color tabloids. Tan newspaper, trying to attract attention with fabricated news, reached a daily circulation of around 1 million. Sabah, on the other hand, was the first to perform all its design and publication process through computer system. Beginning from 1987, QuarkXPress was rapidly adopted in publishing, especially in designing departments of periodicals and daily newspapers, as a page layout application due to automatic images of low resolution in forming a document and because of its features allowing for an efficient typographic control and different template pages production. In 1987, a font designing team consisting of designers and technicians was gathered in order to develop original fonts and therefore variety of fonts to be used in publishing increased rapidly (Sarıkavak, 2006). By 1986 television broadcasting had broken the monotony of “the single TV channel” and black-and-white broadcasting, introducing viewers to an opportunity to make a choice. This period is also significant because it was during this period that people outside the press sector bought press organizations and thus non-media capital entered into the domain of the press.

At the same time first one-megabyte memory chip is introduced, three-dimensional computer graphics created by using interactive software and hardware and (Heller and Pettit, 2000).

2.2.3. 1988-1991

In this period video CD was launched, the number of people using PCs reached 25 million, newspaper prices in Turkey went up and weekly periodical “Tempo” started its publishing life. Also, TRT’s (the state-run Turkish Radio and Television) monopoly was broken and new private television channels emerged (first one was Star TV).

Newspapers changed the way their special offers were presented. Instead of choosing lucky readers by drawing lots, newspapers started to give away a gift for every reader, bringing about a total daily circulation of about 4.5-5 million at the time. On the other hand, according to the results of a survey conducted in October 1990 by Bosphorus University and sponsored by Turkish Industrialists’ and Businessmen’s Association, 57% of Turkish people did not trust the press. This survey also showed that 40% of Turkish newspapers were published in İstanbul, 10% in Ankara, 6,5% in İzmir and 2,5% in Bursa, which pointed out that 60% of Turkish readers were in big cities. Aktüel magazine and Yeni Günaydın newspaper were established in this period (the number publications legally owned by Asil Nadir increased in this period: Nokta, Ekonomik Panorama, Gelişim, Sports, Bando, Ev Kadını, Erkekçe, Marie-Claire, Mimarlık, Turist Pasaport, Beyazdizi, Hıbrır) (Topuz, 1989, p.76).

At the same time in the world, George Bush is elected forty-first president. Fontshop is founded in Berlin. Berlin Wall is demolished. Hypertext is conceived. Adobe Photoshop, the computer-imaging program that allows designers a wide range of photographic options, is released. Video camera records single-frame images onto a floppy disk. World wide web is released (Heller and Pettit, 2000).

2.2.4. 1992-1995

Radio and television broadcasting sector went uncontrolled between 1991 and 1994 (for example the Gulf War was presented simultaneously). In this period private television channels sprang up one after another. After the approval of the 1992 Turkish Constitution, private organizations were granted the permission to broadcast, which is remarkably significant in this period's Turkish press world (Turgut Özal played a key role in this development; after he passed away in 1993 private television or radio companies not operating under legal terms were closed and new legal regulations were brought into effect in 1993) (Özgen, 2008, p.472). New magazines like "Atlas," "Aydınlık" and "Aksiyon" and newspapers like "Fotospor," "Bizim Gazete," "Yeni Yüzyıl" and Takvim started their press life in this period (1992), while the newspaper "Özgür Ülke" was closed and the price of newspapers increased by 95% in the meanwhile.

After 1992, the Turkish press world witnessed a new dimension of promotional campaigns: newspapers started to be sold with giveaways such as razor blade, toothpaste, tablecloth, balloon, kite, glass, cup, freezer bag, bread, soap, margarines and so on. The aim then was clearly to increase the daily circulation, but when we make a proportional consideration regarding the period it seems the daily circulation was steady during the period while newspaper use per person came down (Vuran, 1996, p.80). This period, in which newspapers themselves were overshadowed by their giveaways, created readers who do not read at all. While the amount of news with tabloid content went up in the press, society's interest in newspapers came down in parallel (Özgen, 2008, p.474). The reason underlying this decrease was to a great extent the distrust of press organizations and newspapers. A 1995 survey by Akademedia Group shows that 86% of newspaper readers did not trust or respect the press at the time (Nebiler, 1995, p.112).

Newspapers in Turkey started to go online in 1995. The first two press organizations to be online were Aktüel and Zaman. Online newspapers looked exactly like their printed versions, but they gave up that designing style in time.

At the same time in the world, CNN, The New York Times, and Time go online. Bill Clinton is elected president of United States. The Internet has five million online users worldwide (Heller and Pettit, 2000).

2.2.5. 1996-1999

After 1995 competition for special offers and giveaways slowed down, there was less variety of the stuff given most of which was printed materials. It could be suggested that in this period those having a larger capital addressed to larger masses while those having smaller capital addressed to less people. The fact that big corporations began to own the press and to use it for their own agenda, giveaway wars and conflicts among press organizations led to disrespect for the press (Demirkent, 1995, p.271). Also in this period, the newspaper "Son Havadis" started be published again and "Gözcü," "Radikal" and "Agos," published in Turkish by Turkey Armenians, started their life. NTV, the first news channel of Turkey, and CNN Turk channels started broadcasting, too. Meanwhile, the number of press organizations broadcasting online increased.

At the same time in the world, Microsoft releases Internet Explorer 3.0. Web TV is introduced. Apple releases the iMac. Digital cell phone, two-way radio, alphanumeric pager, e-mail, fax and two-way messaging with access to the web, is introduced (Heller and Pettit, 2000).



2.2.6. 2000-2003

“NTVMSNBC,” the first news portal in the Internet in Turkey started broadcasting online while the publication of the newspaper “Akit” ended in this period. After 2000, advancing computer technology became an inseparable part of the press because it processed and stored information quickly and accurately and offered improved designing programs. The opportunity to work with template designing styles made it possible to prepare pages in a short time and to make changes easily. Production and circulation of information gained acceleration. In addition to these developments forming a base for an information society, publishing houses started to employ more computers to run more machines and equipment. Therefore, people got rid of some complicated but boring works that took so much time and energy.

2.2.7. After 2004

In this period, personal computers with 36, 48 and 64-bit processors were launched, bringing about new font technologies into the market. The cooperation of Adobe and Microsoft initiated in 1996 resulted in a new font technology called ‘OpenType’ (TrueType or recently updated OpenType). However, OpenType could not become widespread since application software at the time did not support this technology efficiently. In this period, on the other hand, OpenType technology, including more than 65.000 characters eliminated PostScript’s limitation of 256 and became more widespread. Also, its designing and graphic programs improved and increased in number.

Next section is about discussion of the methodology used to analyze the visual dimensions of these newspapers.

3. METHODOLOGY

This study charts the visual trajectory of three nationally recognized newspaper during the past about 30 years. In total, 242 news were analyzed for this study.

The following newspapers were included in this study: Hürriyet, Milliyet, and Cumhuriyet. These newspapers were chosen because they reflect a range of design styles and are large publications that geographically span the Turkey. The front page of each newspaper was collected on the same day from each four year beginning in 1980 and ending in 2008. From this population, a purposive sample was composed (Patton, 1990) Saturdays and Sundays were excluded to ensure sampling consistency across media. The front page was selected for study as a way of limiting the sample scope and because, as newspaper design consultant Mario Garcia (Garcia, M. 1993, p.9) has noted, it establishes the overall look and feel of a newspaper. The front pages of these newspapers were selected that’s why first page attracts reader. Because of the large time span after 1980 is divided into four-year period were analyzed.

Method of this study is the content analysis. Design relevant approaches, considering judicial data such as news page layout, shape, news boxes, use of color, the news aspects, news topics, news length, news photos, using titles and typefaces, the number of lines, using colors are evaluated by years.

Coding system

News topics are classified with generalization as follows: Policy, magazine, sport, economy, police-judge-accident-death, education, world news and other news.

Line count, photo count and count of headlines are classified as numerical.

Photo sizes are classified as ¼, 1/8, 1/16, 1/32 and smaller than 1/32 of page size.

Using color news box is classified as uncolored, red, blue, yellow, green, coffee, and gray/black.

Positions of news are classified as layouts of vertical and horizontal.

Shapes of news are classified as square, rectangle and formless (except square and rectangle).

Typeface of headlines: Sans-serif/serif, uncondensed/condensed, non all caps/all caps.

Color headlines: Black, red, blue, yellow, green, grey and white color.

5. FINDINGS

The findings of this research are limited to the front pages of the three sampled newspapers and to the analysis of a total of 242 news items on those pages. News is the sum of 29.3% Hurriyet, 34.7% URL to Milliyet and Cumhuriyet 36%.

Table 1. Cross Tabulation for News Topics and Years

News items	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Policy	9,5	2,5	3,3	2,9	5,4	5,0	3,3	1,2	33,1
Magazine	0,0	1,2	2,1	2,5	1,2	1,2	1,7	2,1	12,0
Sport	0,0	0,0	0,4	0,0	0,8	0,4	0,8	1,2	3,7
Economy	0,8	3,7	2,1	1,7	0,8	0,8	0,8	0,8	11,6
Judicial, accident, law, death, injury...	4,5	1,7	2,5	2,9	1,7	2,5	2,5	2,1	20,2
Education	0,0	1,2	0,0	0,4	0,0	0,0	0,0	0,4	2,1
World	0,0	2,5	0,8	3,7	0,0	0,0	0,4	2,5	9,9
Other	0,0	0,0	0,0	0,0	2,1	1,2	2,1	2,1	7,4
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100,0

Table 1 demonstrates news themes in relation to years. While news on politics has the highest rating in the period between 1980 and 1984, this rate tends to come down in time. There seems to be a noticeable diversification in news themes in the years following 1992, in which competition for special offers and giveaways rose and trust in the press was diminished. There are periodic increases in the amount of tabloid news. While economy news intensifies in 1984-1988 period, politics becomes popular after 1988 and world news is preferred more after 1992. The years following 1992 represent a time when many new newspapers and magazines were born. Apparently, when we look at the total of all the periods, we can conclude that news about politics is followed by police-judge-accident-death news theme category.

Years and news themes are compared. The correlation between these two variables is a meaningful one which is significant at 0.05 level ($r=0,193$). It is clear that news themes periodically display meaningful differences as the years pass by.

Table 2. Cross Tabulation for Line Count and Years

Line count/length	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
1	1,7	2,9	2,9	3,7	2,5	2,1	1,2	1,7	18,6
2	5,0	5,0	6,6	7,0	5,4	7,0	8,3	7,0	51,2
3	2,5	1,2	1,2	3,3	3,7	2,1	1,7	3,3	19,0
4	2,9	1,7	0,4	0,0	0,4	0,0	0,4	0,4	6,2
5	0,0	2,1	0,0	0,0	0,0	0,0	0,0	0,0	2,1
6	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
7	0,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,8
8	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
11	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
12	0,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,8
Total	14,9	12,8	11,2	14,0	12,0	11,2	12,0	12,4	100,0

Table 2 shows the comparison of the length of front pages news according to years. As can be seen from the table, news items get shorter dramatically in the periods after 1980. It could be suggested that photographs get larger or increase in number because a lack of increase in the number of news.

It found that with a meaningful inverse correlation associated with the length of news items and years. This relationship is significant at 0.01 level ($r = -0,281$). According to this finding, the length of news items gets shorter as the years pass by.

Table 3. Cross Tabulation for Photo Count and Years

Photo count	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Without photos	12,8	8,3	5,4	8,3	7,4	5,4	4,1	4,1	55,8
1 photo	2,1	3,3	4,1	5,0	4,1	4,5	6,6	7,0	36,8
2 photo	0,0	0,4	1,2	0,8	0,4	1,2	0,8	1,2	6,2
3 photo	0,0	0,8	0,0	0,0	0,0	0,0	0,0	0,0	0,8
4 photo	0,0	0,0	0,4	0,0	0,0	0,0	0,0	0,0	0,4
	14,9	12,8	11,2	14,0	12,0	11,2	12,0	12,4	100,0

The number of photographs based on years is presented in Table 5. There is an increase in the use of photographs but a decline in the number of news without photographs in the periods following 1980. Photo storage and facilitated are easier than before. That's why high memory chips including the technology and three-dimensional computer graphics created by using interactive software and hardware after 1984 (Heller and Pettit, 2000).

It found that a meaningful relationship between the use of photographs and years. This correlation is significant at 0.01 level ($r = 0,264$). It is clear that the use of photographs attached to news increases as the years pass by. On July 1, 1984 all TRT television programs started to be broadcasted in color. The use of more photographs with frontpage news items could be associated with the increase in the number of television channels and the rise of color broadcasting in the period.

Table 4. Cross Tabulation for Photo Size and Years

Photo size/years	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
1/4	0,0	0,0	0,0	1,0	0,0	0,0	0,0	2,0	3,0
1/8	1,0	0,0	1,0	1,0	1,0	0,0	2,0	2,0	8,0
1/16	4,0	5,0	7,0	3,0	5,0	1,0	2,0	3,0	30,0
1/32	0,0	5,0	2,0	3,0	3,0	2,0	5,0	4,0	24,0
Small from 1/32	0,0	1,0	4,0	6,0	2,0	4,0	9,0	9,0	35,0
Total	5,0	11,0	14,0	14,0	11,0	7,0	18,0	20,0	100,0

As can clearly be seen in Table 4, the number of photographs tends to increase at a certain level in the period after 1980 and it increases even more after 2000. Photograph sizes get bigger in the last two periods, which is probably caused by the developing computer technologies in these two periods. That's why, a vector (point) based drawing programs, is introduced after 1984 and the program such as Photoshop, the computer-imaging program which allows designers a wide range of photographic options, is released after 1988. (Heller and Pettit, 2000).

Table 5. Cross Tabulation for Using Color News Box and Years

Color news box/years	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Uncolored	14,9	12,8	10,7	13,6	12,0	7,9	7,4	9,9	89,2
Red	0,0	0,0	0,0	0,0	0,0	0,0	0,4	0,0	0,4
Blue	0,0	0,0	0,0	0,0	0,0	0,8	0,8	0,4	2,1
Yellow	0,0	0,0	0,4	0,4	0,0	1,7	1,7	0,4	5,0
Green	0,0	0,0	0,0	0,0	0,0	0,4	0,4	0,4	0,8
Coffee	0,0	0,0	0,0	0,0	0,0	0,4	0,4	0,8	1,2
Grey/black	0,0	0,0	0,0	0,0	0,0	0,4	0,4	0,4	1,2
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100,0

Table 5 shows the use of color in news boxes according to years. While colorlessness dominates 80 and 84 periods, color emerges in news boxes in the following periods and color use variation increases in the last three periods.

It found that a meaningful relationship between years and the use of color in news boxes. This correlation is significant at 0.01 level ($r = ,258$). Apparently, the use of color in news boxes on front pages goes up as the years pass by.

Table 6. Cross Tabulation for News of Position and Years

Position /years	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Vertical position	9,5	7,0	6,6	6,6	7,4	6,2	4,1	7,9	55,4
Horizontal	5,4	5,8	4,5	7,4	4,5	5,0	7,4	4,5	44,6
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100,0

As can be seen in Table 6, vertical placement has always been prevalent on newspaper front pages.

Table 7. Cross Tabulation for News of Shape and Years

Shape/years	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Square	1,2	0,8	1,2	1,2	0,0	1,2	0,0	0,8	6,6
Rectangle	11,6	10,3	7,9	10,7	10,0	8,3	9,9	10,3	79,3
Formless	2,1	1,7	2,1	2,1	1,7	1,7	1,7	1,2	14,0
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100,0

Table 7 demonstrates shape features of news boxes according to years. While rectangular boxes are the most popular one, it is noticeable that news boxes embedded to each other are preferred more than square form in all periods. It could then be suggested that a structure differentiating from modular design is often applied on newspaper front pages in the study sample.

Table 8. Cross Tabulation for Face of Headlines and Years

	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Sans-serif	11,6	7,9	7,4	10,3	5,0	4,1	8,7	9,1	64,0
Serif	3,3	5,0	3,7	3,7	7,0	7,0	2,9	3,3	36,0
Uncondensed	7,4	8,3	5,4	2,5	6,6	4,1	4,1	5,0	43,4
Condensed	7,4	4,5	5,8	11,6	5,4	7,0	7,4	7,4	56,6
Non all caps	12,0	12,4	11,2	14,0	10,7	10,3	11,6	10,7	93,0
All caps	2,9	0,4	0,0	0,0	1,2	0,8	0,0	1,7	7,0
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100

In Table 8, the characteristics of headlines are compared based on years. It is evident that serif headlines are more common in 1996 and 2000 periods. Also, Table 8 points out that the use of condensed typefaces displays differences according to years. For example, uncondensed typeface is used more in 1984 and 1996 periods. That's why new typefaces are developed with eight weights, each with italic, extended and condensed versions after 1984. As we can see in Table 8, when we compare capital features of headlines according to years, it is clear that all caps typefaces are still, if not often, used in the periods except for 1988, 1992 and 2004.

Table 9. Cross Tabulation for Count of Headlines and Years

	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
1	1,7	2,9	2,9	3,7	2,5	2,1	1,2	1,7	18,6
2	5,0	5,0	6,6	7,0	5,4	7,0	8,3	7,0	51,2
3	2,5	1,2	1,2	3,3	3,7	2,1	1,7	3,3	19,0
4	2,9	1,7	0,4	0,0	0,4	0,0	0,4	0,4	6,2
5	0,0	2,1	0,0	0,0	0,0	0,0	0,0	0,0	2,1
6	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
7	0,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,8
8	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
11	0,4	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,4
12	0,8	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,8
Total	14,9	12,8	11,2	14,0	12,0	11,2	12,0	12,4	100,0

Table 9 shows the comparison of the number of lines of headlines based on years. Headlines, which are written in endless lines before 1980, seem to be often presented in 1, 2 and 3 lines; 2-line headlines in particular are prevalent in all the periods.

Table 10. Cross Tabulation for Color Headlines and Years

Color headlines/years	1980 %	1984 %	1988 %	1992 %	1996 %	2000 %	2004 %	2008 %	Total %
Black	13,6	12,0	8,7	11,0	12,0	10,3	9,1	9,5	86,4
Red	0,0	0,0	0,0	0,4	0,0	0,0	0,8	0,8	2,1
Blue	0,0	0,0	0,4	0,8	0,0	0,0	0,0	0,4	1,7
Yellow	0,0	0,4	0,4	0,8	0,0	0,0	0,0	0,4	2,1
Green	0,0	0,0	0,0	0,8	0,0	0,0	0,0	0,0	0,8
Grey	1,2	0,4	1,7	0,0	0,0	0,0	0,0	0,0	3,3
White	0,0	0,0	0,0	0,0	0,0	0,8	1,7	1,2	3,7
Total	14,9	12,8	11,2	14,0	12,0	11,2	11,6	12,4	100,0

Regarding the use of color in headlines, on the other hand, apparently gray/black and white are used more commonly.

6. CONCLUSIONS AND DISCUSSION

Society, the press and politics are mutually complementary parts of a whole. What matters in this three-dimensional relationship is commitment to the principle of impartiality. The relationship between the press and politics becomes more of an issue with the attachment of the principle of impartiality clearly because the press and politics tend to influence and need each other at the same time. Politic world and politicians do need the press to be able to reach and influence the society. Accordingly, the press was transformed into a propaganda instrument when huge capital groups arrived in the press sector and began to use the press in running their other companies and in supporting the political groups granting political patronage. The press and politics were no more regarded as things for the good of the society, which brought discredit for the trust in the press and politics. The findings of the research clearly point out that the use of bylines – referring to news sources – disappears as the years pass by. This again is considered to be another significant factor which led to loss of public trust in the press. Different news themes are used on the front pages in different periods. Politics, which is regarded important during the early periods, seems to have lost its importance after 1992 period, during which many new newspapers and magazines sprang up and there was more of other news topics and tabloid content. It is evident that the length of news items get shorter as the years pass by, photographs get bigger or increase in number. The use of more photographs attached to front page news items could be associated with the increase in the number of television channels and the rise of color broadcasting (convergence). It is also clear that the number of photographs tended to increase at a certain level in the period after 1980 and it increased even more after 2000. Furthermore, photograph sizes got bigger in the last two periods, which

was probably caused by the developing computer technologies in these two periods. Technological developments seem to have played a role in the use of color in news boxes as well. While colorlessness was prevalent in the early periods, color emerged in news boxes and variation in color use increases in the following periods. Vertical placement of news items dominates newspaper front pages in all the periods. It could therefore be concluded that dynamism is regarded important in designing in all the periods.

There was an increase in the use of serif typeface for headlines after 1996 in the periods during which is truetype or opentype technologies became common. Condensed typeface was the most favorite style in newspapers between 1984 and 1996. While we can see headlines written in even 12 lines in 1980s, the number of lines used for headlines decreased ideally in the following years. It can be seen that color headline use was avoided as much as possible and black, gray and white were preferred for headlines.

In the years following 1980, newspapers were designed with a tabloid approach in mind and, especially in 1990s, the trend in newspaper design can be seen through shorter texts about news, more photographs in bigger sizes, no use of bylines and news themes trying to avoid politics.

Although the newspapers consisted of 10-12 pages in 1980s, the number of pages of these newspapers went up to around 40 pages except their supplements by 2008. The number of color photographs on front pages is 0-4 in 1980s, whereas this number reached up to 8-14 in 2008. It is true that the press considered visual aspects more in this period, but the real aim of the design – to attract readers to reading a newspaper – was ignored and the function of the design was shaped by competition and financial worries. Color perception is an instrument that requires extreme care to employ as it forms the core of comprehension and influences people's subconscious. After the 80s, in parallel with their professional ideologies, newspapers started to use attractive colors on their front pages – so called “windows” – in order to tempt readers to buy. The sample newspapers in the study provide us with the evidence that newspapers are supported by colors and images for the sake of rating and circulation figures and, forgetting their duty to give news, inform and enlighten the society and being the voice of the society, they overrate tabloid content. They also prove that opinion journalism is rendered a minor issue and the designing factor, highly influential in journalism decisions, is used as an instrument to this end.

A popularized liberal nationalist discourse is prevalent in today's media and, at the same time, it includes a tabloid attitude within itself. It is obvious that structural, administrative and economic conditions of the 80s played a key role in the emergence of the present attitude. Media organizations today, which can be regarded as holding companies, are concrete evidences of a system whose foundations lay in the 80s. Following a broadcasting policy alienated from social issues has led to creation of major disruptions and problems including today's tabloid phenomena.



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